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BRIEF MENTION.

The first volume of the Βιβλιοθήκη τῆς Ἀρχαιολογικῆς Ἑταιρείας contains the first part of the Catalogue of the Epigraphical Museum, the second, by KAVVADIAS, a treatise of especial interest, which bears the title: τὸ ἱερόν τοῦ Ἀσκληπιοῦ ἐν Ἐπιδαύρῳ καὶ ἡ θεραπεία τῶν ἀσθενῶν. The introduction deals with Asklepios, the origin and spread of his cult, its rise in Thessaly and its introduction into Epidauros, which became, as it were, the archiepiscopal see of Aesculapian worship and was looked upon even by the faithful in Kos as the mother shrine. In the next chapter we are told how all the territory of Epidauros was sacred to Asklepios, and we follow the fortunes of the sanctuary in antiquity. The Roman Empire only enhanced the reputation of this great health-resort; and to form an image of Epidauros, M. KAVVADIAS bids us make a manner of composite photograph out of Our Lady of Lourdes, the waters of Marienbad, and the Kneipp cure. Even the decrees issued from Christian Constantinople were not at once fatal. But while the double wall about the τέμενος may have sufficed to check the incursions of the Goths in 395, nothing could withstand the determined onslaught of Theodosios the Second, and from him dates the final extinction of the worship of Asklepios (426). The temple and the tholos of Polykleitos remained long intact, but the fearful earthquakes of 522 and 551 shattered temple and tholos and theatre, and then the night of the Middle Ages settled upon the scene. Hereupon follows a list of visitors—Desmonceaux (1669), Chandler (1762), Dodwell (1805), 'Classic Gell' (1810), Leake (1830), Blouet, Pouqueville, and Curtius, with an account of the excavations conducted by M. KAVVADIAS as ephoros from 1881 to 1887 and from 1891 to 1898. The excavations of the first period are recorded in the first volume of the *Fouilles d'Épidaure*. The accounts of the later work are scattered through various reports and journals, so that M. KAVVADIAS has done a service for which all will be grateful in bringing the whole subject within the compass of a single volume of moderate size and popular style. Epidauros is one of the first points reached in Dörpfeld's Peloponnesian tour, and stands out with the freshness of a virgin experience in the mind of every one who has been privileged to follow the guidance of that unrivalled interpreter of the architectural past of Greece. To hear the words of the three great tragic poets borne up from the orchestra of the theatre at Epidauros gives a thrill never to be forgotten, no matter what theory of Greek pronunciation is

followed. The whole book is full of memories as well as of instruction, and I leave it with regret. The student of epigraphics will be glad to have the photograph of the Paian of Isyllos, and he whose head has not been permanently turned by the first glass of masticha taken on the dusty road from the Piraeus to Athens will be interested to find that M. KAVVADIAS has thought it best to translate into the modern idiom, τῶν πολλῶν χάριν, the famous passage of the Plutus which describes Karion's adventures in the temple of Asklepios. Evidently M. KAVVADIAS does not believe in any of the familiar formulae as to the relation of the ancient to the modern tongue.

Frederic Harrison's words: 'Horace remains to this day the type of the untranslatable,' form one of the mottoes of IMELMANN'S *Donec gratus eram tibi. Nachdichtungen und Nachklänge aus drei Jahrhunderten* (Berlin, Weidmann). But this discouraging sentence is balanced by one of Herder's: 'Vielleicht hat sich kein Dichter lieblicher und öfter als Er metempsychosieret.' Now, metempsychosis, according to Wilamowitz-Moellendorff (A. J. P. XIII 517), is the highest achievement in translation, so that Herder welcomes success where Frederic Harrison pronounces failure. IMELMANN'S specimens, which nearly all bear well-known names, begin with Weckherlin (1584-1653) and end with Theodore Martin (1878). The only other English version is by the elder Lord Lytton, and the compiler has been rather unfortunate in his choice of Martin's mate. It is nearly thirty years since I undertook to show, at unnecessary length, Lord Lytton's eminent unfitness for the task. 'Horace,' I said in the *New Eclectic Magazine*, April, 1870, 'is the despair of translators. His Muse, like his own Lyde, has her hair gathered into a tidy knot after the Laconic fashion. His English copies are either bald or buried under a horse-hair wig'—and Lord Lytton's copy seemed to me exceptionally bad. 'The tightly twisted toils, through which only a Marsian boar could burst, are ravelled out into a thin gauze which irritates without detaining.' The verse is 'rugged and inharmonious,' 'an Indian jungle of cetics, antispasts, molossi and proceleusmatics.' 'The rendering is needlessly verbose and abounds in Bulwerian capitals.' Adjectives are multiplied in defiance of Horace's well-known parsimony. The false picturesque is coupled with the tamest commonplace, and so on through the whole register of leaden coins which the critic of that day nailed remorselessly to the counter. I am not certain that all the details of that criticism are just, and the tone is very different from the mildness of the *Brief Mention* of to-day; but I am very sure that Professor Shorey's notes on Horace, Carm. III 9, would have helped IMELMANN to a better English metempsychosis. But IMELMANN'S slip in one of his

English selections is pardonable, and the notes which accompany his specimens will be read with interest by students of German literature.

An editor of Pindar may well be expected to heed the proverb : *μὴ κίνει Καμάριον*, and even if I had not known the proverb, I should have profited by the experience which brought upon my head a weighty reply of nearly twenty pages to a modest and, as I had fancied, an irrefragable criticism. (Comp. A. J. P. VIII 228 with IX 158-77.) Since that time the subject of the Sequence of Tenses in Latin has been sacrosanct to me. Not that I have changed my views in the least. It was no new doctrine to me that the subjunctive tenses in Latin have a time of their own, but I considered it equally unquestionable that under the pressure of the established machinery of the compound sentence the differences that are plain enough in the simple sentence are sometimes crushed out, just as nature is, only too often, crushed out by society. What havoc is made, for instance, by *oratio obliqua* ! There is but one infinitive to represent all the three past tenses ; there is no way of rendering the difference between the long imperative and the short imperative ; there is practically only one form for the unreal conditional sentence. And as a matter of practice, it still seems to me that the much-abused rules for the sequence of tenses are much more easily learned than the psychological refinements that have been proposed as substitutes for them. But I have already said all that I desire to say on the subject, and my present office is merely to register the results arrived at by a pupil and admirer of Professor HALE. In his *Sequence of Tenses based on Caesar's Gallic War*, Professor ARTHUR TAPPAN WALKER reaches the following conclusion : ' I believe that in Caesar every tense of the subjunctive and indicative alike has its own meaning and is never wrested from that meaning by a rule of sequence. But I believe also that Caesar had a feeling of sequence that led him to avoid irregular uses of the subjunctive and gave him a tendency to use an equivalent indicative construction, if possible, or otherwise to recast the sentence.' So, for instance, according to Professor WALKER, Caesar deliberately dodges the use of the perfect subjunctive representing the imperfect indicative of the question—ay, dodges it, *tamquam scopulum*, to use the language of the illustrious author of the treatise *de Analogia*. Possibly some one will arise and say that Caesar's regularity was intended simply to spite Professor HALE ; and if I had not renounced all discussion of the subject, I might venture to remark that Professor WALKER's articles of faith, like some others, are hard to reconcile. How, for instance, the imperfect subjunctive can be said to have its own meaning when it is used 'with an aoristic force' or 'with the force of an aoristic pluperfect,' I fail to see.

The initial volumes of the Oxford *Scriptorum Classicorum Bibliotheca* are externally attractive, as was to be expected of the Clarendon Press. The type is clear, the paper good, the limp cloth binding exceptionally strong, the price very reasonable. The list of editors includes many of the leading names in the classical world of Great Britain and Ireland, and in most cases special fitness will be recognized. Aeschylus has fallen to SIDGWICK; Apollonius to SEATON, who has worked in his author for years; Catullus and ROBINSON ELLIS infallibly suggest each the other. Every one will recognize the property that REID, WILKINS and PURSER have in Cicero, that BUTCHER has in Demosthenes; MONRO has made Homer his dwelling-place for more than a score of years, LINDSAY is a Plautine scholar of high rank, TYRRELL has a right to Terence, POSTGATE has done noteworthy work in the Latin elegiacs. But to specify further would be invidious. The specimen numbers comprise the first four books of *Thucydides*, by H. STUART JONES, of Trinity College, Oxford; the first two tetralogies of *Plato*, by J. BURNET, of St. Andrews; *Lucretius*, by CYRIL BAILEY, of Exeter College; and the minor works of *Tacitus*, by the well-known translator and editor of Tacitus, H. FURNEAUX. As there is no English text, the price can be kept down in the American market, and, under the editorial supervision of such scholars as have been named, the series can not fail to find wide acceptance in this country as well as in England.

Years before Shilleto wrote his Appendix B to his edition of *De Falsa Legatione*, in which he ascribed the negative in *οὐ* with inf. to the influence of *oratio obliqua*, Poppe—it was in 1835—had hit upon the same explanation in his commentary on Thuk. V 40, though he failed to carry out the principle. Madvig soon made the observation common property, and some space was given to the subject in this Journal, VII 174, not because of the novelty of the thesis, but because of a strange mistake made in the earlier editions of that authoritative manual, Professor Goodwin's *Moods and Tenses*. See A. J. P. VI 523. In the article of the Journal referred to, I have considered a number of the passages that have given the commentators trouble, and on one of these Dr. SANDYS has bestowed a relatively long note in the volume with which he has recently enriched his Demosthenic series: *Demosthenes On the Peace, Second Philippic, On the Chersonesus, Third Philippic* (Macmillan). This new work has been done in Dr. SANDYS' usual excellent style, and to characterize it I should have to repeat what I have often said of the accomplished Public Orator in the University of Cambridge, who has made himself a special place among the students of Attic oratory. The passage which many commentators have passed over dryshod is found in the Third Philippic (IX 48), and, to save the reader the trouble of turning to the text, I quote it entire: *πρῶτον μὲν γὰρ ἀκούω Λακεδαιμονίους τότε καὶ πάντας τοὺς ἄλλους,*

τέτταρας μῆνας ἢ πέντε, τὴν ὥραϊαν αὐτὴν, ἐμβαλόντας ἂν καὶ κακώσαντας τὴν χώραν ὀπλίταις καὶ πολιτικοῖς στρατεύμασιν ἀναχωρεῖν ἐπ' οἴκου πάλιν, οὕτω δ' ἀρχαίως εἶχον μᾶλλον δὲ πολιτικῶς ὥστε οὐδὲ χρημάτων ὠνεῖσθαι παρ' οὐδενός· ἀλλ' εἶναι νόμιμόν τινα καὶ προφανῆ τὸν πόλεμον. Nothing seems clearer to me than the domination of ἀκούω. Such is the suggestion of Shilleto, such the doctrine of Seume. But Dr. SANDYS rebels on the ground of the remoteness of ἀκούω. And yet there is no difficulty in the shift from the infinitive ἀναχωρεῖν to the indicative οὕτω δ' ἀρχαίως εἶχον, nor is there anything surprising in the omission of ὅτι. The use of ὅτι would have involved reflexion, and reflexion would have checked the vault from the infinitive to the indicative. ἀρχαίως ἔχειν would not have been so clear as the imperfect indicative, and the falling out of the line of the construction is quite in keeping with the swing of the passage. The other two exceptions cited by Dr. SANDYS—Lykurg. 53 and Dem. LIII 1—are both discussed in the article mentioned, and I repeat here my explanation of the second passage for the sake of a parallel which has since suggested itself. 'In Dem. LIII 1: οὐδ' αὖ οὕτως ἄπορος ἦν οὐδ' ἄφιλος ὥστ' οὐκ ἂν ἐξευρεῖν τὸν ἀπογράφοντα, the imperf. ἦν,' I said, 'might fairly be held to be the imperfect of impression (*I seemed to myself*), and so in the antithesis we have ἡγησάμενος.' In like manner, Antiphon, II β, 9: ἤδη ἐκστησόμενος is balanced by ἀπεσσευρούμεν. It is nothing but the old formula, Imperf. Ind. = ἐμελλον + Fut. Inf.

When one turns from the adequate editions such as Dr. SANDYS has given us to the run of manufactures that call themselves commentaries, one is tempted to unphilosophical impatience. With all charity for divergent ideals of the editor's work, there are certain essentials that go to make up any decent performance in the editorial line. The editor may prefer to limit the range of illustrative quotation to the author himself or to congeneric literature, and yet not fall short of his duty. He may despatch matters grammatical with a word or two and escape reproach. He may decline to wander off into historical excursions and may content himself with a curt explanation of allusions and the barest summaries of situations. The use of plastic and ceramic art by way of illustration is to a large extent a matter of sphere and judgment. But every side of an author is to be illuminated, and no real difficulty is to be shirked. How capricious many commentators are, is a fact that needs no emphasis. Some write to meet the demands of commerce, some to air their own notions, and, as a natural consequence, there has been gathering for some years a rebellion against commentaries, the signs of which have been noted in this Journal. We are becoming familiar with the aspect of texts devoid of apparatus beyond a general introduction and an historical and geographical register. Then there are other editions intended to smooth the way of the reader as much

as possible. They do not go so far as to furnish interlinear translations, but there is ever a prompter at the reader's side, and not even the most gentle exercise of the intellect is permitted. The stores of more ambitious predecessors are laid under contribution and their notes appropriated so far as they are useful to the mild meddlers with classical literature. To these are added renderings of the most familiar idioms and turns of expression. There is an analysis, often borrowed, a few cheap illustrations, a metrical scheme, if the text is poetical, an appendix of variants to show that the editor is a critical scholar as well as a friend in need. Such is the character of the *Euripides auf Tauris*, edited by Dr. SIEGFRIED REITER, which forms the sixth volume of the Freytag *Sammlung griechischer u. römischer Klassiker, mit erklärenden Anmerkungen*. That such editions will breed scholars I do not believe, and it is a sad omen that towards the close of the text two of the verses, 1362-3, have been thrown into *pi* that reminds one of a disorderly linotype. But that the scheme is calculated to meet a demand there can, unfortunately, be no question.

E. W. F.: At the sight of a new book of etymologies such as E. LIDÉN'S *Studien zur altindischen und vergleichenden Sprachgeschichte* (Leipzig, Harrassowitz), one is tempted to ask *cui bono*? The good to the author is very sure—the absorbing interest of solving, after finding, the problem. But there is a practical good. Take an etymology like the comparison of post-Vedic *vāgurā* 'net, snare, yarn' with Lat. *vēlum* 'sail' (p. 21). There is no profit in knowing this as an isolated fact. It is not, past all doubt, certainly true, as *vellus* 'fleece' offers a possible *rapprochement* for *vēlum* nearer home; but, supposing it to be true that *vēlum* meant 'yarn,' then Plautus's *verborum velitatio* means etymologically 'word-wrangle.' This lets us explain *vēles* 'skirmisher' as a transformation of *vēlox* 'swift' under the influence of *comes*, *miles*, *eques*, *pedes*. A danger of morphological studies may here be mentioned, *à propos* of the name *zebrule*, just given to a cross between the zebra and Shetland pony—clearly assimilated to the word *mule*. Dialectically we know in America the slang-formation *animule*. Will the etymologists of the future abstract a suffix and write *m-ule*, perhaps? He will perhaps even speak of the verb-suffix (nasal affix, infix?) *-m*, if he should have to explain the *youm*, *weem*, *theym* of the Cape Cod dialect, obviously infections from *I'm*; and if the locution *I'm is*, which I have heard from babies learning to talk and from a few negroes, should have to be explained, one wonders how it will be treated by the linguistics of 3000 A. D.! Is it a depressing reflection to note that the advance of new, and better, etymologies lies over the remains of old, and good, etymologies, here interred, for the most part, in footnotes? No; for that is part of our counsel of perfection.